

Arts AND ACTIVITIES

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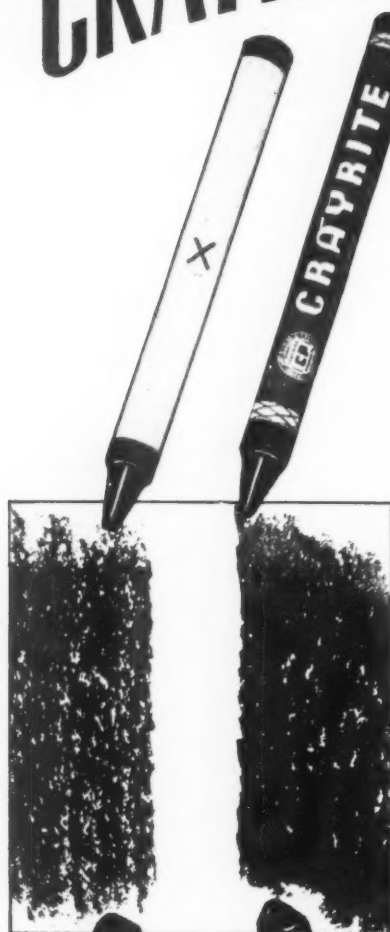
WHY NOT TRY THIS TEST AND SEE FOR YOURSELF WHY CRAYRITES LAST LONGER—ARE MORE DURABLE:

Select two crayons of the same color—one a Crayrite.

Try coloring two large areas, using the same pressure with both crayons.

Now compare the length of each crayon. You'll find you used less Crayrite to do the job. And you'll notice, too, that Crayrites don't flake—more of the smooth, brilliant pigment adheres to the paper.

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MILTON BRADLEY COMPANY
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They DREW their way from "Rags to Riches"

Now they're helping others do the same

UNIVERSITY OF MICHIGAN

FEB 6 1956

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By REX TAYLOR

ALBERT DORNE was a kid of the slums who loved to draw. Before he was 13, he had to quit school to support his family. Although he worked 12 hours a day—he managed to study art at home in "spare time." Soon people were willing to pay good money for his drawings. At 22 he was earning \$500 a week as a commercial artist. He rose higher and higher to become probably the most fabulous money-maker in the history of advertising art.

Dorne's "rags to riches" story is not unique. Norman Rockwell left school at 15. Stevan Dohanos, famous cover artist, drove a truck before turning to art. Harold Von Schmidt was an orphan at 5. Robert Fawcett, son of a distillery worker, left school at 14. And Austin Briggs, who once couldn't afford a cold-water flat, now lives in a magnificent home over 100 feet long.

A plan to help others: Nearly ten years ago, these men gathered in Dorne's luxurious New York studio for a fateful meeting. With them were six other equally famous artists — Al Parker, Jon Whitcomb, Fred Ludekens, Ben Stahl, Peter Helck, John Atherton. Almost all had similar "rags to riches" backgrounds.

Dorne outlined to them a problem and a plan. He pointed out that artists were needed all over the country. And thousands of men and women wanted very much to become artists. What these people needed most was a convenient and effective way to master the trade secrets and professional know-how that the famous artists themselves had learned only by long, successful experience. "Why can't we," asked Dorne, "develop some way to bring this kind of top-drawer art training to anyone with talent . . . no matter where they live or what their personal schedules may be?"

The idea met with great enthusiasm. In fact, the twelve famous artists quickly buckled down to work—taking time off from their busy careers. Looking for a way to explain drawing techniques to students who would be thousands of miles away, they turned to the war-born methods of modern visual training. What better way could you teach the art of making pictures, they reasoned, than through pictures? They made over



NORMAN ROCKWELL—this best-loved American artist left school at 15. They made over



ALBERT DORNE—From the window of his skyscraper studio, this top, money-making artist can see the slums where he once lived.

5,000 drawings specially for the school's magnificent home study lessons. And after they had covered the fundamentals of art, each man contributed to the course his own special "hallmark" of greatness. For example, Norman Rockwell devised a simple way to explain characterization and the secrets of color. Jon Whitcomb showed how to draw the "glamour girls" for which he is world-famous. Dorne showed step-by-step ways to achieve animation and humor.

Finally, the men spent three years working out a revolutionary, new way to correct a student's work. For each drawing the student sent in, he would receive in return a long personal letter of criticism and advice. Along with the letter, on a transparent "overlay," the instructor would actually draw, in detail, his corrections of the student's work. Thus there could be no misunderstanding. And the student would have a permanent record to refer to as often as he liked.

School is launched; students quickly succeed. The Famous Artists Schools (whose classrooms are the students' own homes and whose faculty is the most fabulous ever assembled in art education) now has 5,000 active students in 32 countries. The famous artists who started the school as a labor of love still own it, run it, and are fiercely proud of what it has done for its students.

Don Smith is a good example. When he became a student three years ago, Don knew nothing about art, even

doubted he had talent. Today, he is an illustrator with a leading advertising agency in New Orleans.

John Buskett is another. He was a pipe-fitter's helper with a big gas company until he enrolled in the school. He still works for the same company—but now he is an artist in the advertising department, at a big increase in pay.

Don Golembo of Detroit stepped up from railroad worker to the styling department of a big automobile company—on the basis of his work with the school. Now he helps design new car models.

A salesgirl in West Virginia enrolled in Famous Artists Schools. After completing her training, she became advertising manager of the leading store in Charleston.

"Where are the famous artists of tomorrow?" Dorne is not surprised at all by the success of his students. "Opportunities open to trained artists today are enormous," he says. "We continually get calls and letters from art buyers all over the U.S. They ask us for practical, well-trained students—not geniuses—who can step into full-time or part-time jobs.

"I'm firmly convinced," Dorne goes on, "that many men and women are missing an exciting career in art simply because they hesitate to think that they have talent. Many of them do have talent. These are the people we want to train for success in art . . . if we can only find them."

Unique art talent test: To discover people with talent worth developing, the twelve famous artists created a remarkable, revealing 8-page Talent Test. Originally they charged \$1 for the test. But now the school offers it free and grades it free. Men and women who reveal natural talent through the test are eligible for training by the school.

Would you like to know if you have valuable hidden art talent? Simply mail coupon below. The Famous Artists Talent Test will be sent to you without cost or obligation. And it might lead you to become one of the "famous artists of tomorrow."

FAMOUS ARTISTS SCHOOLS

Studio 218-B, Westport, Conn.

I want to find out if I have art talent worth developing. Please send me—without obligation—your Famous Artists Talent Test.

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Mrs. _____
Miss _____ (Please Print)

Address _____

City, Zone, State _____

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Great Name
in Artists' Colors*

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FREE—sample set of 6 Nu-Temperas sent to Teachers and Art Instructors on request.

SHIVA artists colors
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Dear Reader

An increasing number of public and private school administrators recognize the need for programs of creative art experiences for children and youth. Where is the leadership and guidance for these programs to come from?

In 1954 Carolyn Howlett, Jerome Hausman and Manual Barkan under the sponsorship of the Research Committee of the National Art Education Association reported on the 1952-53 supply and placement of art teachers in the United States. Their findings showed that the number of newly qualified art teachers was inadequate to meet current and near future needs.

Today our college enrollments are gaining at a terrific rate. Samuel M. Brownell, U.S. Commissioner of Education, estimates that this year the nation's colleges and universities have enrolled 8.6 percent more students than last year's peak of 2,500,000. Is there a proportionate gain in the number of college students preparing to be art teachers?

In a recent survey of state teachers' colleges and universities that prepare teachers of art, less than one-half indicated a gain in the number of art education graduates during the past five years. A majority stated that the number of art education students had actually decreased or remained about the same.

This is not an encouraging picture. It does point up the need for high school teachers of art to encourage students possessing talent and intelligence to plan art teaching careers. It emphasizes the necessity for more vigorous efforts in our recruitment programs.

Aside from the competition of bigger salaries in the commercial art fields, are there other aspects about the teaching of art which discourage young people? Perhaps we need a complete job analysis of the various types of positions open to art education graduates today. Any suggestions?

Sincerely yours,

F. Louis Hoover

LETTERS

Bouquets...

We have just received our copy of Louis Hoover's "A Teacher's Guide for Using Arts and Activities in the Classroom" and find this a very helpful and practical publication. He has certainly presented some sound ideas for the creative use of materials of all types and his work should be of special value to teachers and manufacturers alike...

John Guthrie
Weber Costello Company
Chicago Heights, Ill.

ART DIVISION DESIRES PERMISSION TO SHOW NOVEMBER ARTS AND ACTIVITIES ON TELECAST DEMONSTRATING CARDBOARD CONSTRUCTION MONDAY, NOVEMBER 14. COVER AND PAGES 22 AND 23 WOULD BE TELEVISED WITH CREDIT GIVEN TO PUBLICATION.

Pauline D. Smith
Baltimore Department
of Education

I am conducting a course for elementary classroom teachers via TV and one of the recommendations I have made is that they subscribe to *Arts and Activities*. Whether they will or not of course I have no way of knowing, but I thought it might be a good idea if they could receive a complimentary copy of some back issue. If you think this suggestion has merit, please let me know and I will send a list of students' names to you.

Harry G. Guillaume, Head
Department of Art
Iowa State Teachers College

As a new art teacher I want to thank you for the many new and fresh ideas for my art program. I have definitely adopted the "materials approach" for my students and in these first nine weeks I have observed continued and growing enthusiasm for art from children who have little talent or confidence...

Carolyn Pool
Niles Public School
Niles, Illinois

Your September issue of *Arts and Activities* was one of the most outstanding issues in the field of art education that I have yet encountered. This year, at our Children's Art Carnival, we are featuring... the magazine... The School Board Office in Rapides Parish has ordered one for each school participating...

Mrs. Irma Sompayrac Willard
State Consultant in Art Education
Baton Rouge, La.

...The old rigidity of organization and teaching is gradually going and the increasingly wider use of materials and media is obvious. *Arts and Activities* is doing a fine work along these lines and we notice that those teachers who see and use *Arts and Activities* are gradually gaining the same consistent point of view which you are so careful to promote...

W. S. Barrett
Canterbury Education Board
Christchurch, New Zealand

...and Brickbats!

I received my copy of *Arts and Activities* last week and I am very disappointed. According to this issue I see very little for my group, the first grade. (It used to be) a wonderful magazine for children... I am so disheartened...

Mr. J. T. Davidson
Fayetteville, Tenn.

I have been selling all magazines since 1921. But you have come up with a magazine that makes me wonder if "art" has gone haywire. You sent me September and October issues. To be quite frank, if the schools in Miami used this type of art, I'd suggest my son take his boys out. They are frequently sending me samples of their drawings. To me it is easier to draw correctly than this bizarre style... I may be an old fogey, but give me beauty in art...

Mrs. H. T. Coleman
Americus, Ga.

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Arts AND ACTIVITIES

CREATIVE ACTIVITIES FOR THE CLASSROOM

Volume 39, Number 1

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Cover Design: Salt sculpture by John Hartog,
age 18, William Horlick High School, Racine, Wis.

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ARTS & ACTIVITIES will consider for publication articles about creative art activities for children. Manuscripts and/or correspondence about them should be addressed to the Editor.



John Hartog's hand shows relative size of his sculpture. John is 18, attends William Horlick High School, Racine, Wis.

TO BE WORTH ITS SALT...

... art project must be high adventure with undertones of learning. Chipping, chiseling technique of sculpting salt gives students "feel" of working on granite.

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By BILL D. FRANCIS

Art Instructor, William Horlick High School
Racine, Wisconsin

Photographs by Lyle Salvo
Racine Journal-Times

Through their school years high school juniors and seniors have worked so extensively with clay, crayons, chalk and paint that their initial enthusiasm for these materials may have dulled. If the quality of their work is suffering, a teacher is confronted with the problem of introducing a new, challenging project—but often the budget won't permit buying a lot of new materials.

A 25-cent piece of salt block from the local feed store can play the dual role of an inexpensive material and a new and different medium. Salt blocks come in pink, light green or white as well as in different sizes and shapes. A mallet, an ordinary wood chisel and an imagination shape the salt block into a work of art that carries with it a real sense of accomplishment.

To the amateur sculptor a salt block is a great challenge. It resembles granite and must be chiseled away in tiny bits regardless of how much is to be removed. It usually takes about 20 hours of work to complete a salt sculpture. However, the student can watch his work develop and with each blow of the hammer his enthusiasm increases.

Before the student actually begins to chisel he is faced with the usual problem of subject matter. Sculpture creates the desire in the observer to touch and handle. Therefore the subject should be solid in structure. The sturdy salt block does not suggest frailty.

Mary Skibb, age 18, puts down mallet at this stage to take off rough spots by hand. She is using chisel, but spike nail sharpened to chisel tip would do.



Shirley Peterson, age 17, taps wood chisel with mallet to bring block into general shape of subject. Technique is much like working stone.



Allan Nagy, age 18, smooths sculpture with coarse grade sandpaper, then fine grade to remove scratches and pits. Some areas left rough create interesting texture contrast.

People and animals are good subject material in that they are natural bulk forms that permit of various treatments. Free flowing forms and shapes offer unlimited possibilities for students who want to work in a more abstract way, so long as protruding shapes and edges are avoided.

After the student has his subject matter firmly in mind, he may begin to chisel without detailed sketches, letting the form grow as he works. Or he can sketch different views of the subject on four sides of the block and proceed to work with them as guides.

The basic form is then shaped with a common wood chisel and hammer. The student must be careful not to attempt to remove large chunks. When the general shape has been obtained, the chisel or a spike nail which has been ground to a chisel tip is used to help smooth out the roughest spots and stubborn portions. Then a coarse wood file will smooth the remaining rough areas.

Next, a coarse grade of sandpaper is applied over those surfaces that are to be finished to a high polish. It is a good idea to leave some areas rough to create a



Sponging and hand-rubbing give hard gloss to salt pieces. Dick Metzger, Richard Bethke, Clyde Freehling show this.



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Salt block suggests solidity, mass and bulk that remain in John Hartog's sturdy piece.

contrast in textures. Garnet paper or a fine grade of sandpaper is used to remove any scratches left by the coarse sandpaper.

When all the surfaces to be polished are satisfactorily free of pits and scratches, a sponge or soft cloth is dampened slightly and rubbed over small areas of the surface until they begin to glisten. Here the sculptor must be careful not to use too much water because of course it will break down or possibly crumble the salt.

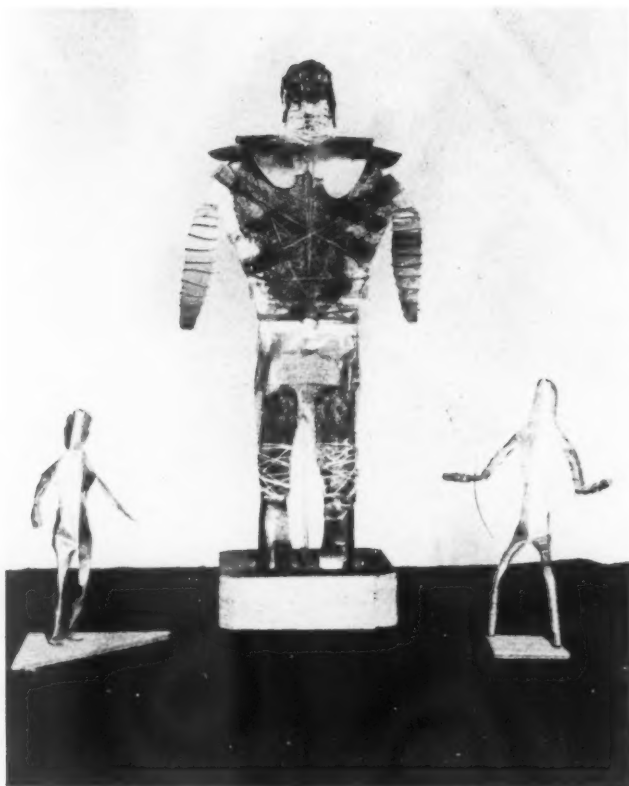
After the first area begins to shine, the sculptor moves on to another area until the whole surface to be polished has a slight shine. High polish requires plenty of elbow grease. The sculptured surface is rubbed with the palm of the hand until a high gloss results from the mixture

of the salt and oils from the skin. The friction from the rubbing motion forms a hard crust over the entire surface.

If any area is not satisfactorily finished the first time, the garnet paper may be used again, the area rubbed with the dampened sponge and the palm-rubbing process repeated.

This project gives students the opportunity to progress from a rectangular solid through varying shapes and textures to the expression of an idea. This alteration of an ordinary shape into something pleasing to both sight and touch brings a satisfaction that students can seldom get from two-dimensional work. Inexpensive salt blazes the trail to high adventure when high school students undertake this kind of sculpture. ●

A TOUCHDOWN ON THE ART FIELD



High school athletes pile up scores in art, too, when wire and scrap materials fire their imaginations.

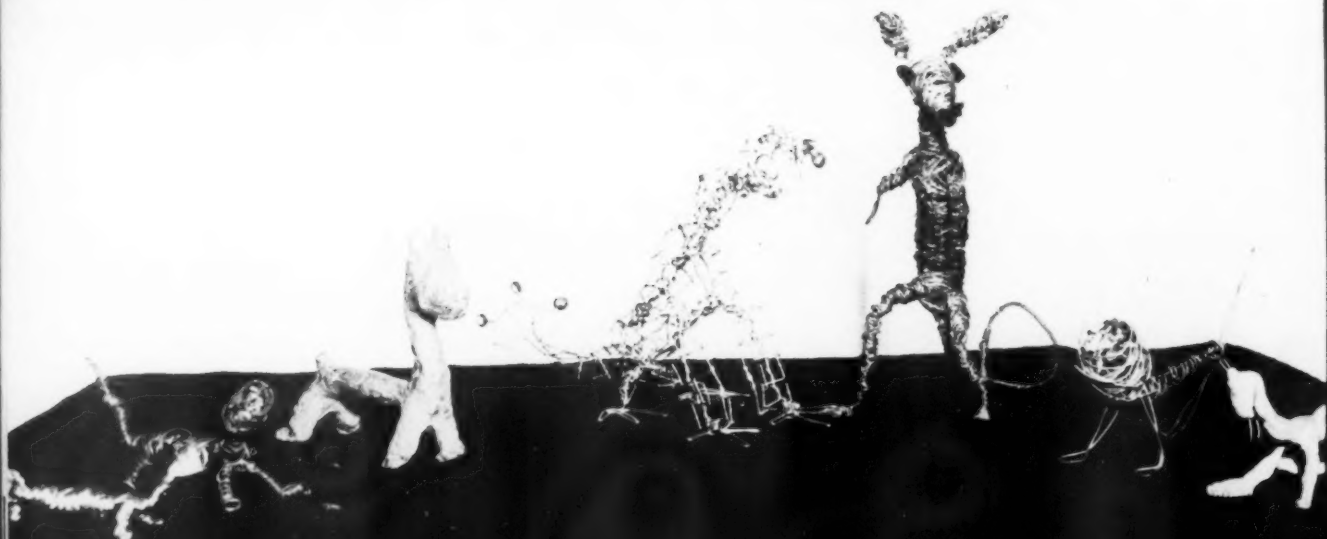
By **KATIE I. KOLESKY**

Art Teacher, Brown High School
Atlanta, Georgia

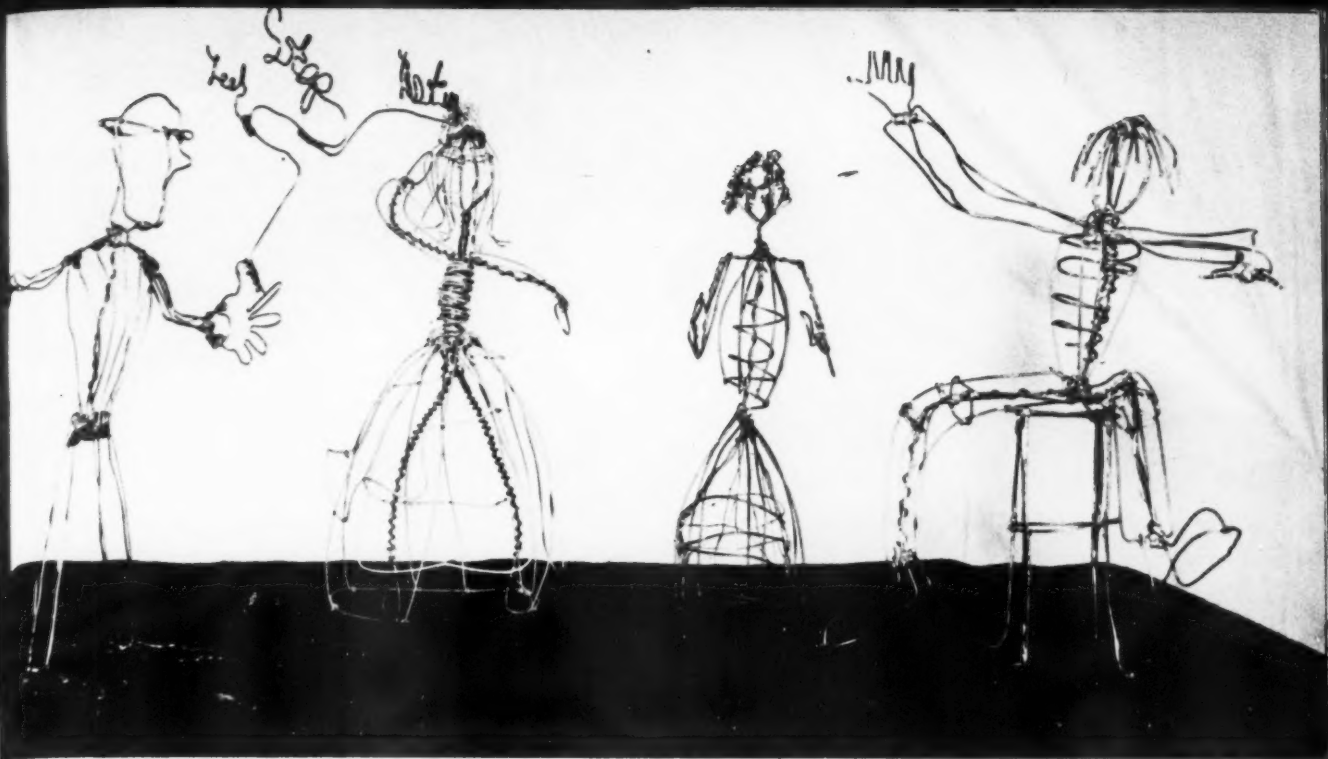
These days art work doesn't demand paint or chunks of marble. People use practically anything they find lying around—even coat hangers, chicken wire or tin cans. The first efforts of 25 young athletes in my crafts class involved baling wire—the kind used to tie bundles of newspapers for the carrier boys.

On the first day of the semester, the group of football and basketball players walked into the crafts class, their demeanor betraying that they were disappointed. They had not been permitted in a class of their choice due to its crowded quarters. From the start this course had to be interesting!

For the first few days the class talked about

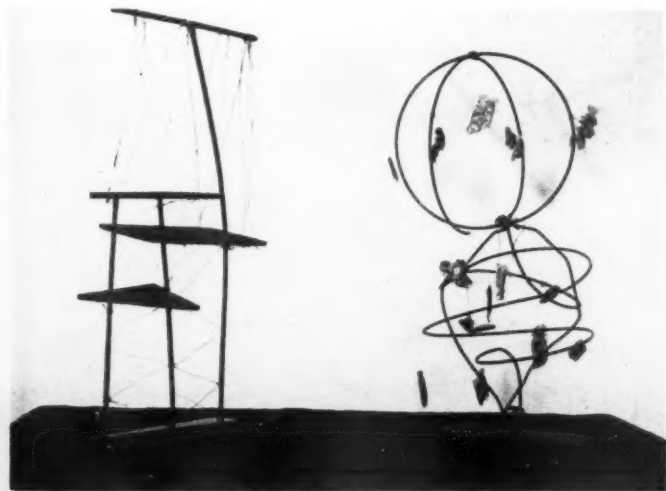


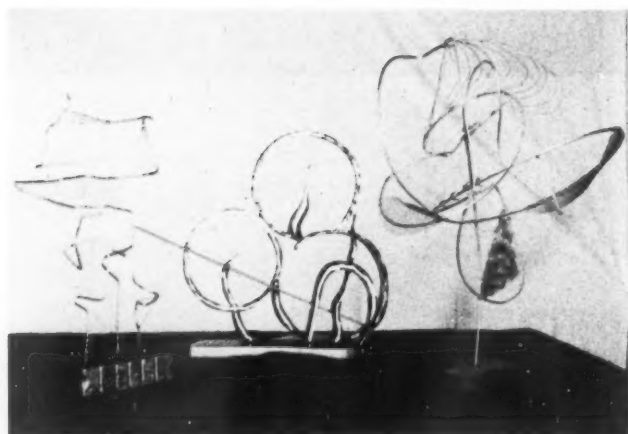
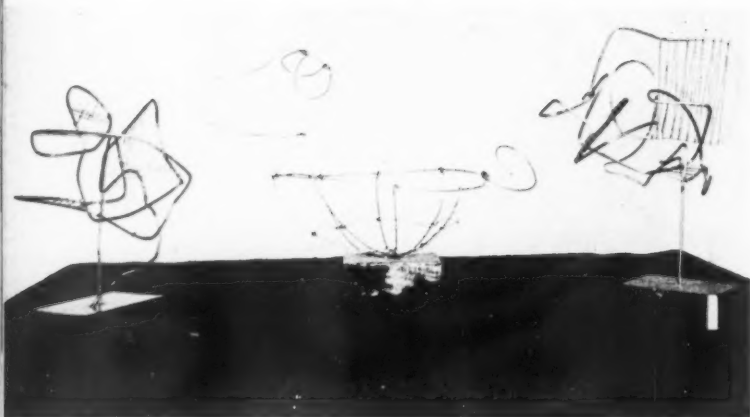
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different types of art work they had done. Lists were compiled of such art projects and those they would like to do. The instructor indirectly suggested media to add to the list. The selection for their first effort was wire—plain baling wire.

For a week or two they played with this wire—finding out its characteristics, flexibility, good points and bad points. Once acquainted with it, they started making skeletons—armatures of various animals, figures and creative forms. They used vises, pliers, saws and tin snips.





Some covered the foundations with other kinds of wire, sculptmetal, rope, yarn or cord, some used plaster of Paris, and other constructions were left uncovered. Finally completed and exhibited were animals, athletes, men from Mars, figurines of dancing girls, hoop-skirted girls and abstractions.

The class was always informal and the instructor encouraged each boy to work with whatever medium he preferred. The students drew assistance from the workshop and metal shop and they learned about design in relation to proportion, balance, rhythm, emphasis and harmony. After each project, discussion pointed up improvements and when the time arose, line, form, space, texture and color.

After experimenting with wire and tin, the boys worked up stabiles with bases of wood or wire, combining all kinds of scrap in their constructions. Mobiles of wire, tin, paper, paint and junk intrigued the class to such an extent that hours went into patient changing and experimenting to get exactly the right effect. The boys made wall decorations with coat hanger wire and solder. Some were painted with enamel paint and others left black for their wrought-iron effect. The final stage in the course was copper enameling—pins, tie clasps, ash trays, plaques and so forth.

When the crafts course ended, the boys were somewhat surprised to find that all success and satisfaction are not on the playing field. With baling wire they pried open the door to a new world. •





Patty Williams, View Ridge School, Seattle, Wash., fits top on her penguin cookie jar. Note array of compact forms, left.

MAKE A COOKIE JAR—from an oatmeal box

Here's a project with sweet tooth appeal. Sugar-coating sometimes helps to make a lesson stick.

By MILDRED GELLERMANN

Consultant in Elementary Education
Seattle Public Schools

How can you teach form to a grade school youngster? It isn't so difficult as it seems—if you can find a way to sugar-coat the idea. An excellent way is to introduce the idea of making a cookie jar from an oatmeal box.

The oatmeal container is a simple cylinder and one that adapts quickly to the basic body form of almost any animal. Children easily visualize an animal or bird shape around the cylinder form—but it is a good idea to have them study pictures of animals or birds first, and perhaps make a field trip to the zoo. With this background the students can plan their animal or bird designs in crayon keeping in mind that the head or hat will be built on the box lid.

(continued on page 44)



Sharon Hale, Bryant School, Seattle smooths outer surface of head after applying paper strip layers.



Patricia Oliver holds flash gun to avoid flat frontal lighting.

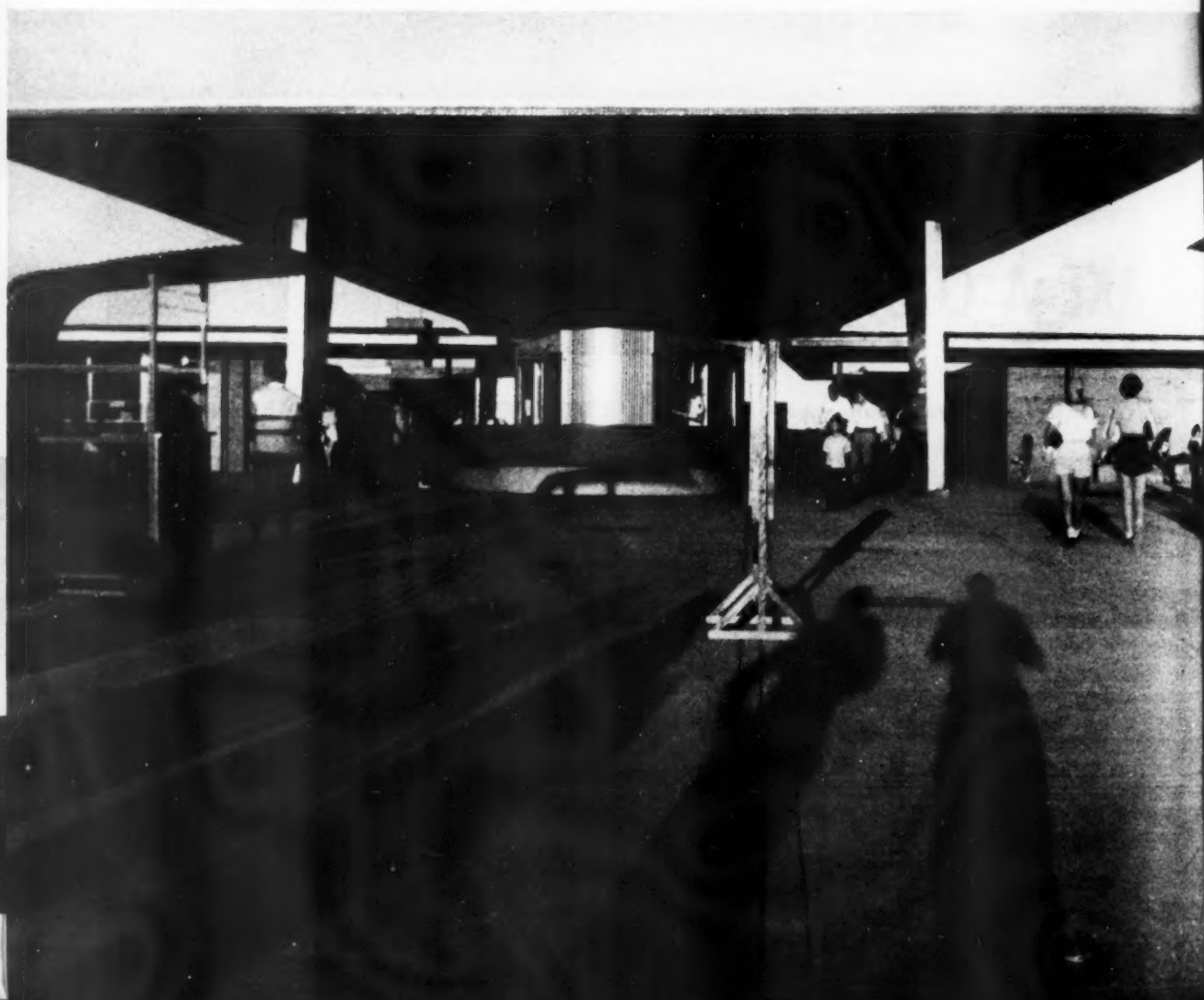
PHOTOGRAPHY AND HIGH SCHOOL ART—V

MORE LIGHT ON THE SUBJECT

By KAY BURKIT MILES

Photography Instructor, Fine Arts Department
Pershing High School, Detroit, Michigan

"Photographer's Shadow" by Robert Kabanowski, Grade IIA, age 16, is an amusing pattern of cast shadows taken with sun coming over photographer's shoulder. This type of lighting usually makes poor pictures but here it adds humorous quality.



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Cross-lighting gives modeling and texture to "Yours Sincerely" by James Legenzoff, age 17. Flash from his press camera was held high.



White blouse fills in shadows in Brownie Reflex portrait taken in existing light.

Light floods the atmosphere we live in. From dawn to dusk the miracle of light contributes pleasures that we seldom stop to appreciate. The mist rising from the river works magic with light. All around us in water, glass or metallic surfaces are enchanting reflections that light has made. Morning light bathes the world in a warm yellow glow and late afternoon sunlight tinges everything with violet. Then night brings man-made light that transforms the darkness into a fairyland of brilliance and color.

Light is a personal experience that cannot be reproduced in a painting, a photograph or on a movie or TV screen. One must be part of it to enjoy its magic. The artist in each of us marvels at the effects of colored lights reflecting in wet streets, the fantastic effects created at carnivals, and the glamorous interiors of restaurants and theaters.

Photography is writing with light. To use light, the amateur photographer must awaken to its elusive quality and sense the moods that it creates. Some students will respond to this awakening at once and sense light's photographic possibilities. Others, perhaps less sensitive or esthetic in outlook, may have to be reminded often before they learn to "see" light.

Photography is centuries-old in concept—the collaboration of many minds of scientists and chemists working independently over the centuries. As early as 350 B. C. the Greek philosopher Aristotle recorded that he discovered an image projected on the wall through



Ron Brezinski's sparkler experiment shows that tiny outgoing sparks record on film.



"Reflections" is by Lawrence Schewe, age 17, Grade 12A. This shot sparked his interest in shooting on dull days when he saw effect of backlighting willows and their soft reflections cast in stream.



Larry Lewandowski demonstrates careful insertion of bulb into his well-cared-for flash gun. Roberta Kierpaul, age 13, used existing light in conservatory to get photo at right.



a pinhole in a door—an inverted image, as on the ground glass of a modern press camera. Leonardo da Vinci 1500 years later experimented with this principle—known as "camera obscura" (dark chamber)—drilling a tiny hole in the outside wall of a room to let light enter. In the ninth century, Jabir Ibn Hayyam in Arabia described the reaction of silver nitrate as being due to the action of light, a discovery basic to photo-chemistry. In the first century A. D. laws of optics were being formulated on which modern day photographic inventions are based. Photography is possible because of light. The light source may be sun or moon, candle or lightning, match or tungsten, photoflood, flash or electronic strobe—but to get an image on film there must be a light source. Even an electric spark caused by friction will be recorded, as well as objects within range of the invisible light of infrared bulbs.

Many types of light sources may be used for teaching art photography to teen-agers and they will be moved to experiment with these numerous possibilities. Artist-photographers use light to "paint" mood, modeling or texture with the same feeling as a painter uses brush and pigment. The photographer uses light and shadow to emphasize form. He can interpret space, volume and tonal values—either dully or dramatically. The behavior of light is sometimes unpredictable but experience teaches control.

Beginning photography students have great respect for the speed of light—186,000 miles per second. They learn that undesirable light streaks and fogging on negatives are due to careless loading and unloading of film.



"From My Window" is time exposure by Ted Grezlak, age 16. Only source of light is street lamp, snow acting as reflector.

Students quickly learn about the operation of lens and shutter by opening the back of the unloaded camera and watching the small lens opening when they click the shutter release. Those who have versatile cameras can try a wide range of lens and shutter combinations. By this means they readily see the operation of "B" (bulb) and "T" (time) exposure settings. Knowledge of lighting techniques is next in importance to camera care, camera control and habits of cleanliness in taking and making pictures.

Care of the lens and its importance to successful photography cannot be overemphasized. The lens is designed to admit light to the film; yet this essential part of the camera often suffers from neglect. Gently blowing dust off the lens with a syringe, gently brushing it with a camel's hair brush, or wiping it with camera lens tissue (not siliconized!), Kleenex or a clean handkerchief before each shooting session—one of these methods of cleaning

the lens is a prerequisite for brilliant prints. Moisture must not reach the lens, nor flying sand. The lens deserves protection from jolts that may displace some of the elements of exquisitely ground glass that go into making a good lens. When not in use the lens should be covered with a lens cap and the camera protected by its case. Man shields his eyes from the strong glare of sunlight and a lens needs similar protection. A lens shade is a valuable accessory for any camera. It may seem like quite an investment for the amateur, but a lens shade can be fashioned from black lightweight cardboard and a way found to secure it to the camera. This accessory is used to keep out light flares that are caused by reflections of light bouncing off metal, glass, polished floors, tile walls or any shiny surface. If such reflections can jump back and forth between the lens elements, the film will be fogged. This alters contrast, grays highlights and blocks up shadow detail. *(continued on page 45)*



FACE AND HANDS—ink drawing by Fernand Leger (1881-1955)

ART APPRECIATION SERIES

FOR YOUR BULLETIN BOARD

The French artist Fernand Leger was born at Argentan in Normandy on February 4, 1881. As a youth he was apprenticed to an architect and for a two-year period he served as an architect's draftsman in Paris. While he never practiced as an architect, this training and experience had a permanent effect on his painting style.

Leger's earliest paintings were influenced by the Impressionists as well as Matisse and Cezanne. By 1912 and 1913 he was beginning to exhibit in both Paris and Berlin but his pictures created only moderate interest. In 1914 he was called to service in World War I. His drawings of soldiers at the front and of large war machines were to have great influence on his work in later years.

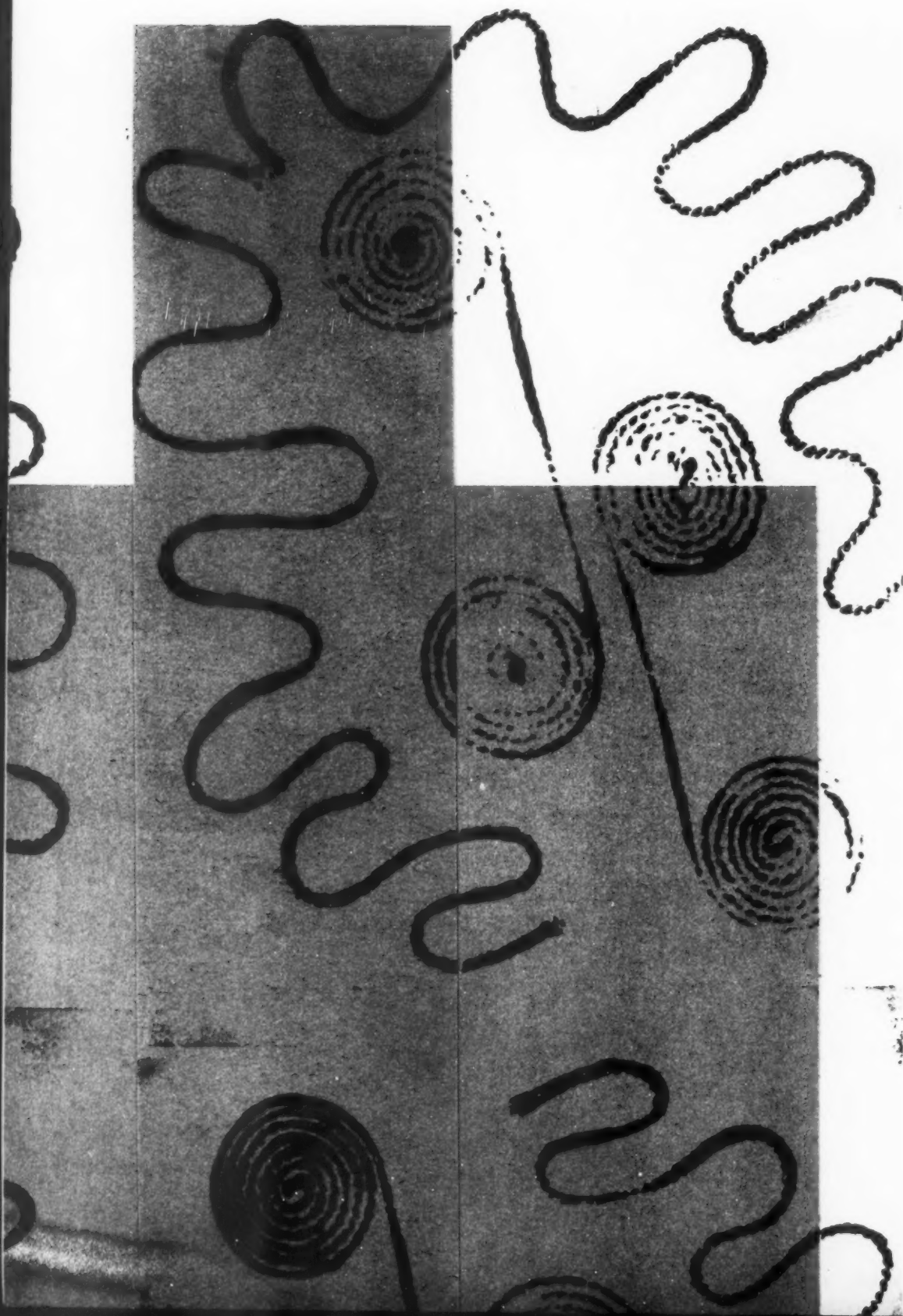
Following the war Leger exhibited his work in various European cities and in 1924 he founded his own art school. At this time he was friendly with the "Stijl" group, van Doesburg and Mondrian, and with the purists Jeanneret and Ozenfant.

In 1931 Leger made his first voyage to the United States. He was greatly impressed with New York City and its towering architecture. After that he made several trips to this country, during one of which a motion picture was made based upon his work. Thus he became known here as well as in Europe and news of his death August 17, 1955, echoed throughout the art world.

The drawing reproduced here is entitled "Face and Hands". It was made in 1952 and shows the power and strength of Leger's designs. Such a design uses a water color brush and either black water color or India ink. Students at all grade levels should find in it inspiration for brush drawings of their own.

Face and Hands
is reproduced through
the courtesy of
The Museum of Modern Art

CL.52





1 For block prints on "appliqué" color, students cut colored construction paper into squares or rectangles and paste them to background, overlapping some. Comics or want ads add interest.

A CHORE THAT'S CHOICE

By **BARNEY DELABANO**

Gaston Junior High School
Dallas, Texas

It is a moment of great expectation when a student pulls his first block print. But for the teacher block printing may be just a yearly chore. Sometimes a new approach will change this chore into a choice activity and a rich experience for teacher and students alike. First, block printing must be removed from its Christmas season limitation. It is a printing process that encourages a class to work creatively and there need be no fear of stereotyped results.

In working up designs for block printing, the class is limited only by the technique itself. A single explanation of the process is usually enough to impress the students with the importance of simplicity and white space.

Although most of the fun is in the printing the block must be correctly cut. (Unmounted battleship linoleum proves to be the best base.) The student's design is reversed for tracing on the linoleum. First, with a V-shaped linoleum tool the student outlines the design, then proceeds to cut away those parts that are not supposed to print, leaving the design in raised lines or shapes.

2

Colored sections are arranged on sheet of construction or manila paper in any design that strikes student's fancy. Slab of glass in background holds rolled out ink.



3

Rubber brayer is used to roll out ink and apply it to printing surface of cut linoleum block. Water-based inks eliminate need for strong solvent for clean-up.



Before the printing starts, the paper must be prepared. An interesting variation lies in "appliquéing" colored sections to the basic printing paper. Starting with a neutral background paper slightly larger than the cut block the student pastes colored squares or rectangles of construction paper in an interesting arrangement, overlapping some of them. Sections of colored comic strips or want ads may be used to add textural interest. (See

Joe Houchin's design, Junior Art Gallery, page 28).

A slab of glass serves as an easily cleaned base for rolling the ink. Water-based inks are convenient and they eliminate the use of a strong solvent in cleaning up. The ink is squeezed onto the glass and rolled out with a brayer.

When the brayer is loaded with ink, two or three strokes across the printing surface of the cut block are usually



4

With ink-loaded brayer, two or three strokes across cut surface are usually sufficient to cover it completely. Careful rolling insures properly inked block.



5

After applying pressure with foot, mallet or clean brayer, student separates linoleum block from his print. There's an audible "ah!" or "Whaddya know—it worked!"

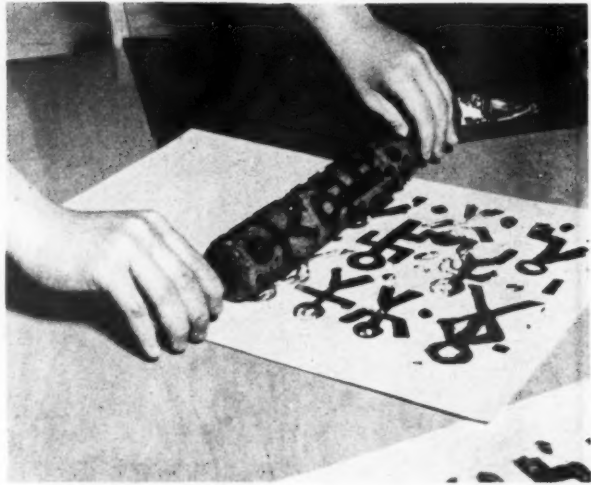
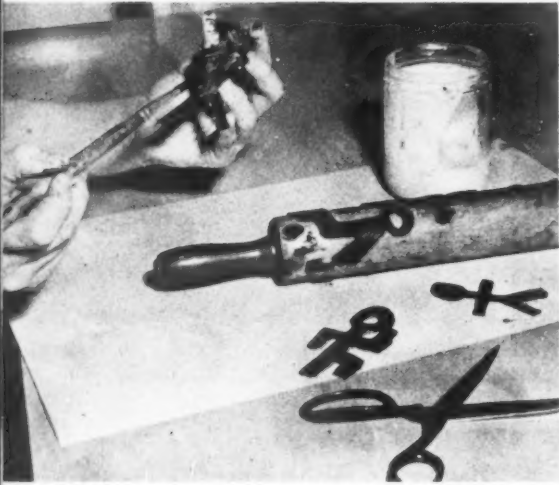
sufficient to cover it completely. Next the block is placed inked side down on the prepared printing paper.

There are various methods of applying pressure to the block. One of the most effective is to turn over block and paper—carefully!—and with a clean brayer apply pressure by rolling it back and forth.

Now the magic moment is at hand. The print is peeled

back! Each print holds its own mysteries and stimulates the class to further experimentation.

For students who find the linoleum cutting too difficult, there are other block printing methods. A quick, easy and fascinating way to print wrapping paper needs only a rolling pin and some pieces of inner tube. Shapes cut from the inner tube and cemented to the rolling pin form



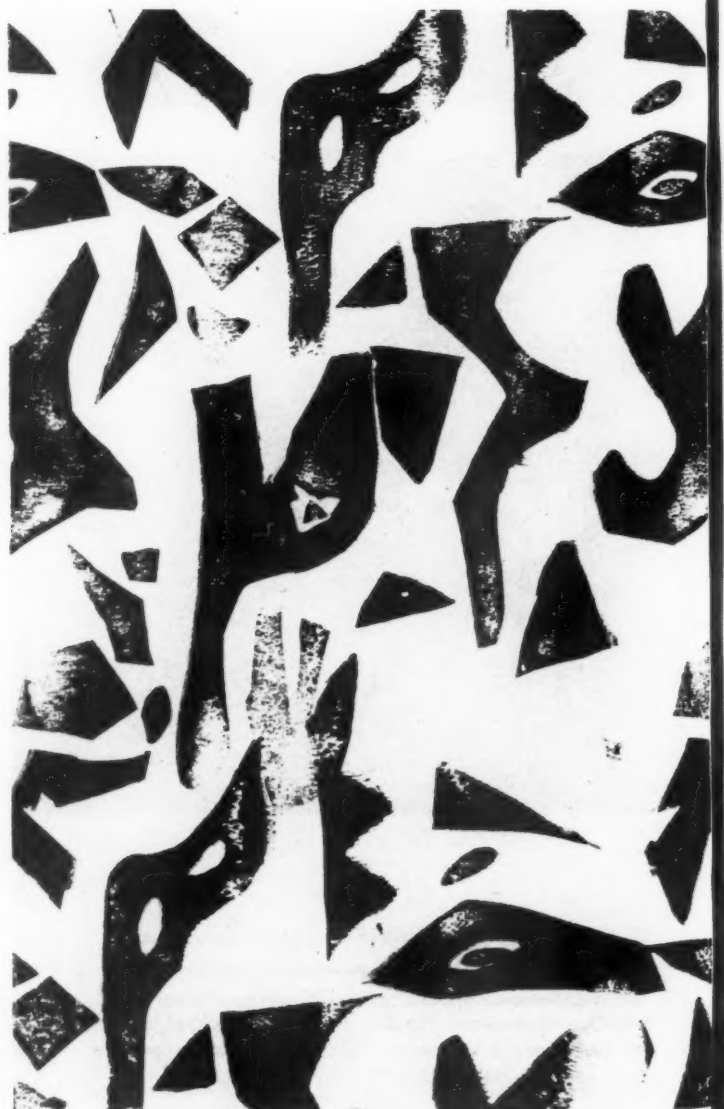
6

Shapes cut from old inner tube and cemented to wooden rolling pin form printing cylinder like that used in manufacture of wallpaper. Rolling pin is inked by rolling it across glass slab, then printed as though rolling out pie crust. This process works well for gift wrapping. While prints are never perfect their charm lies in their simplicity.

a printing cylinder similar to those used in the manufacture of wallpaper. In this method, a well-filled design prints better than one with too many empty spaces. The rolling pin cylinder is inked by rolling it on the slab, then printed by rolling it across the paper. Prints by this method are never perfect but their charm lies in their simplicity.

Another method of printing uses heavy fishing cord and pressed wood. The cord is arranged on the pressed wood in an interesting design, then glued in place. (A resin-based glue is best for this.) The design is inked and printed in the same way as the linoleum block. The twisted structure of cord lends its own interesting texture to the print. (See page 22.)

Block printing rewards both pupil and teacher, skilled and unskilled. The tools are either standard art room equipment or they are easily procured. Early in the process, enthusiasm and experimentation turn out to be contagious and teacher's chore becomes teacher's choice. •



LEADERS IN ART EDUCATION



Our profile this month acclaims Leon L. Winslow—at the same time saying *au revoir*. He retires from Baltimore post Feb. 1, 1956.

Leon L. Winslow's initial preparation for teaching included graduation from the State Normal School, now the State Teachers College of Brockport, New York, and from Pratt Institute in Brooklyn. Later he received the Bachelor of Science degree from Columbia University, the Master of Science degree from Pennsylvania State University and the Doctor of Pedagogy degree from Bowling Green State University in Ohio.

At Brockport he was encouraged by his art teachers, Bertha Coleman and Elizabeth Palmer; at Pratt he was thrown in with Ernest W. Watson whose influence as author and editor is both stimulating and constructive to teachers. At Columbia, Frederick G. Bonser definitely established Dr. Winslow's interests in the educational field and Carl Van Doren inspired him to shade his ideas through writing. Winslow's understandings of the teaching profession were vastly expanded by Will Grant Chambers with whom he was associated for many years, first at the University of Pittsburgh and later in 13 successive summer sessions at the Pennsylvania State University. The art education program there has since matured under the full-time leadership of Viktor Lowenfeld.

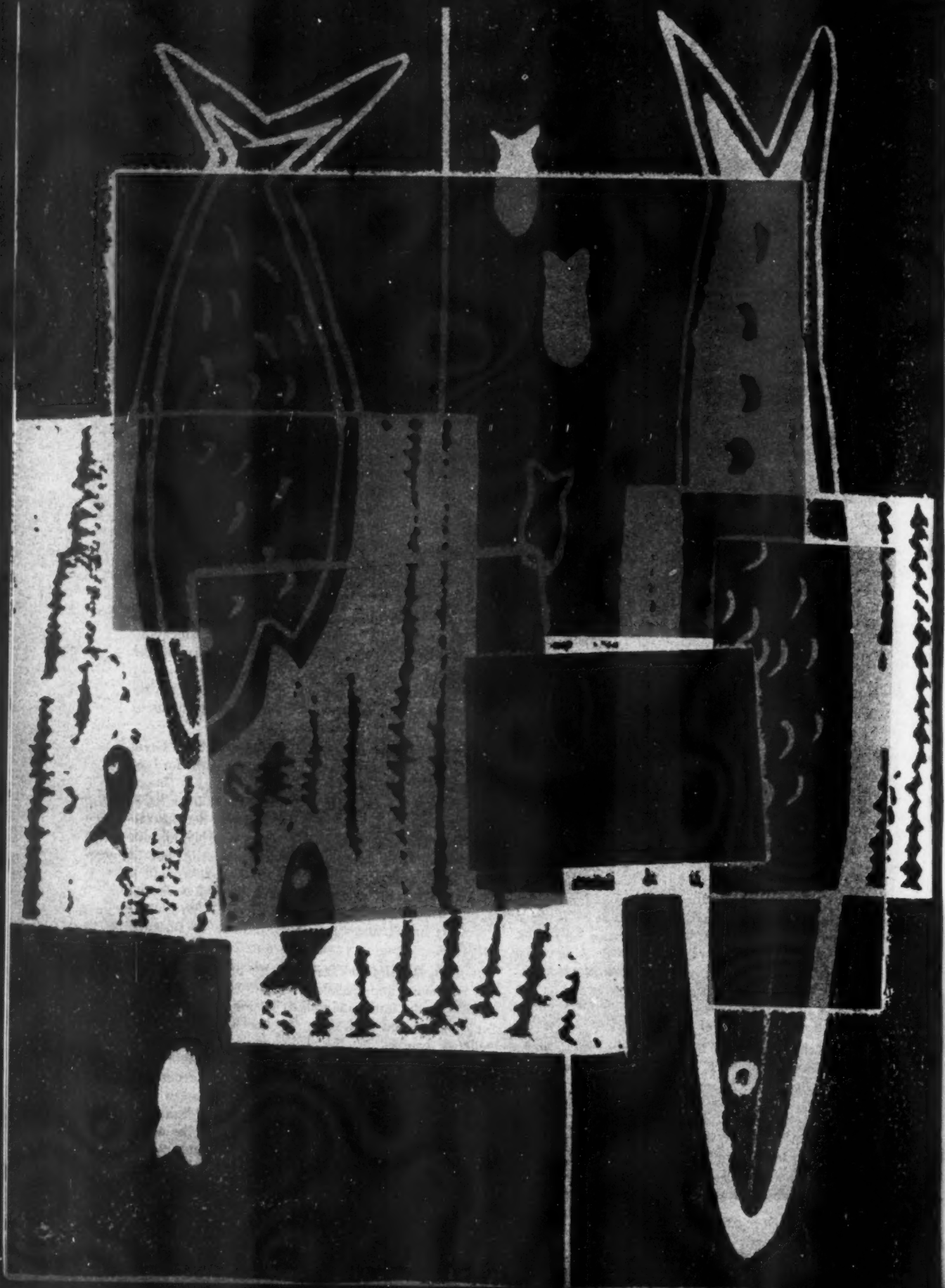
In the fall of 1908 at Niagara Falls, New York, Winslow signed his first teaching contract and the following year found him in charge of fine and industrial arts in the schools of that community. In his next assignment at New Rochelle, New York, he was fortunate in working with G. Glenn Newell, who allowed him to experiment with many media including cement and metals. This resulted in his students designing and making such objects as boats, dog

houses, furniture, telephones and other mechanisms. These activities had lasted a year when a representative of the University of Pittsburgh visited his classes, and soon thereafter he was called to that school as instructor in the Art Education Department.

The following year President Homer B. Williams of the recently-established Bowling Green University persuaded him to come to Ohio to head the new department of Industrial Arts, a position that he filled for four years. Then Lewis A. Wilson invited him to be Supervisor of Art and Industrial Training for New York (and subsequently to finish the decorations painted on the rosewood walls of the Commissioner of Education's office begun by Royal B. Farnum, Winslow's immediate predecessor at Albany). Here he had the opportunity to concentrate on the state-wide administration of art education. From 1925 to 1936 he acted as Secretary of the Federated Council on Art Education made up of representatives of the various art education organizations throughout America, a pioneering precursor of the National Art Education Association.

While teaching at Bowling Green, Leon Loyal Winslow was married to Lois Esther Crawford of Pemberville, Ohio, a former student. She has shared with him the vicissitudes of a teacher's lot since 1918, reading and criticizing his manuscripts, demonstrating handcrafts at teachers' meetings and helping out generally. They have four children: Kenelm, now a mining engineer in Ishpeming, Michigan; Armour, a graduate student in minerology at the University of Louisiana; Anne, now Mrs. Robert G. Wright of Seattle; and Louise, an undergraduate at Barnard College.

In 1924, Winslow became Director of Art Education in Baltimore, and teacher of courses at The Maryland Institute, the latter assignment lasting 20 years. During this period and since, he has lectured or conducted courses at the Universities of Michigan, Oklahoma, Wisconsin, Maryland, Pennsylvania State and Johns Hopkins; served the Carnegie Corporation as Special Advisor on the Arts; the Eastern Arts Association and the Educational Society of Baltimore as president; and the National Society for the Study of Education as a member of the committee which issued the yearbook, *Art in American Life and Education*.
(continued on page 40)





This is an example of the "appliqué" color process in block printing. The first thing I did was to draw the design I wanted to print on manila paper. Then I traced the picture on the linoleum to be cut. I cut it out with linoleum tools.

Then I cut out some odd shapes of bright colored papers and pasted them down on a piece of manila paper. Sometimes I use colored funny papers, but when I do I paste them upside down in order to attract attention to the color instead of the funnies.

Using the rubber brayer, I tried to get an even coat of printing ink all over the linoleum block. Then I printed the block over the colored paper background. It is always a big surprise how the picture turns out.

Joe Houchin

Age 11, grade 6
L. O. Donald School
Dallas, Texas



PRIMARY GRADES

Geared For Beginners

By JOHN LIDSTONE

Supervisor of Arts and Crafts
Vancouver School Board
Vancouver, B. C., Canada

Paper mache is a versatile medium that has a place in the primary art program. Easy and exciting for primary children to use, it can form the basis for the three-dimensional part of the year's art work.

Paper mache for beginners must be carefully geared to their limited work abilities. Projects successful at the intermediate level may end in disappointment for the younger children—and in a great clean-up problem for the teacher. Good primary paper mache techniques, however, allow pupils from kindergarten to Grade 3 to work freely and successfully with a minimum of messiness.

Photographs by ROGER KERKHAM

Division of Visual Education
Department of Education
Government of British Columbia

On pages 31 and 32, Mary Lou, a primary pupil, demonstrates how to make a paper mache pulp. Enough pulp for a whole class should be made well in advance of the art lesson. Properly made, it has a low moisture content, yet is workable enough for modeling.

On pages 33 and 34, Mary Lou shows how she makes a fish with paper mache. There are many other subjects that will interest young children. Their paper mache work will have the same crude yet delightful qualities of primary painting and we must not compare it with the more workmanlike results that older children can achieve. •

THE PULP

Here is Mary Lou cutting some newspaper into long strips. Good work habits begin here as she tries not to let any drop to the floor.



Next, holding the paper over her glass mixing bowl she cuts the strips into smaller pieces. At this stage she learns that small hands mustn't try to cope with too much.



Finally she covers the pieces of newspaper with water—lots of it—and lets mixture soak overnight.



Next day, Mary Lou squeezes excess water from newspapers and ...



THE PULP continued

...tears it into even smaller bits.



Now Mary Lou mixes water with dry wallpaper paste to make a mixture the consistency of cream.



She pours liquid paste over torn-up newsprint. She will add just enough paste to make the newspaper moist.



Here Mary Lou mixes the paste into the torn-up paper to make a workable pulp mixture. See? No mess.





THE FISH

Mary Lou has decided to make a fish. She draws its outline on a piece of cardboard and cuts it.



Dipping into the paper mache pulp she starts to build up her fish. Since the pulp is made with paste it sticks to the cardboard base. She leaves low places for mouth, eye.



A few more additions and fish is complete. Notice that both Mary Lou and the desk are still quite clean! The fish is left overnight or longer to dry. It will dry best where both air and heat can get at it.



Now that the fish is dry Mary Lou wants to paint it. She starts by mixing up a base coat of white.



THE FISH continued

She paints it thoroughly, careful to get her brush well into every little crevice in now hard paper mache.



When the base coat is dry fish is ready for a second color. Mary Lou decides to add bright striping.



Now she considers. Taking a good look at the fish she tries to decide what it needs. Some bolder stripes?



One or two details—like eyes—finish off the job. Mary Lou now has an attractive decoration for her room—something she made herself.

Seventh-graders tackle problem of
how to answer provocative question:

WHAT IS ART?

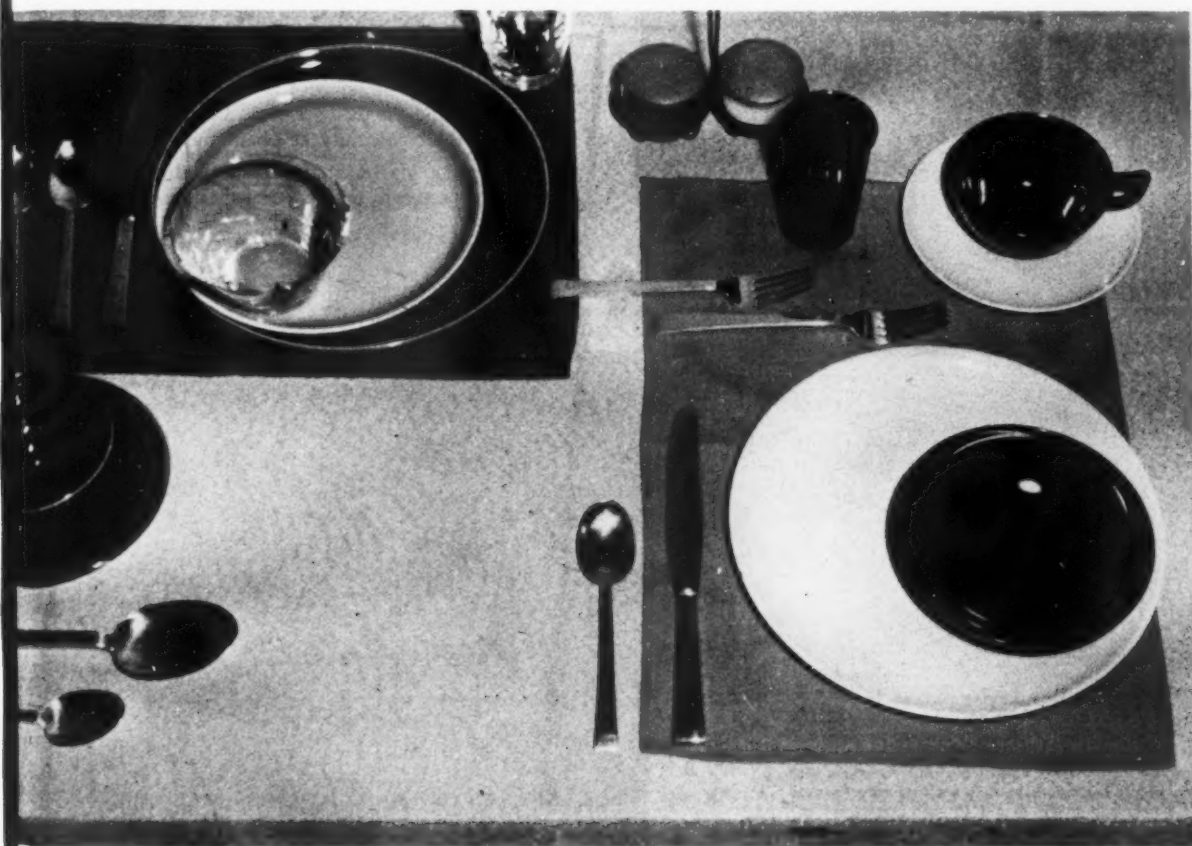
By **JAMES E. MARCELL**, Teacher
and **F. EDWARD DEL DOSSO**, Senior Consultant
Lincoln Junior High School
Minneapolis, Minn.

How many times have you been asked, "What is art?" Parents, children, other teachers and administrators all ask some form of this question at one time or another. The answer is on the tip of your tongue—but how many times have you felt that it was inadequate to explain your art program?

Faced with this situation often and knowing it

would come up once more at another "open house" we decided to tackle the problem and see what answers we could find.

From three seventh grade art classes 110 pupils left class one day with this assignment: "Find out what art is." We felt that all of our ideas would assemble into something better than just one teacher's idea. The pupils came back to class the next day with





1



2

(1) Art is more than drawing pictures. In art classroom it includes such things as weaving. (2) To "find out what art is" students form committees and discussion groups. (3) Examples of fabrics are photographed to illustrate one of our daily contacts with art. (4) In woodworking shop we find color is used on power equipment as aid to safe operation. (6) Clothes we select, items of jewelry and colors we combine indicate ability to arrange design elements.

110 definitions and examples. They discussed them, sorted them, revised and regrouped them and finally ended the session with their ideas under several headings.

First of all they discovered there are seven broad areas into which all art expression may be grouped. Then they found that there are elements of design which are common to all works of art. The sources of the artist's or designer's ideas formed another heading, and finally, "our daily contacts with art" loomed as an important area.

The pupils next decided they needed a more complete exploration of the material under each of these headings. Committees were formed in each of the three classes to explore each area. This meant we had approximately four committees pursuing material under each one of the four headings. This produced an abundance of information but the problem was how best to put our information to use. We decided that one committee from the three classes would make an effective "steering" group.

A movie was their first choice as a medium of presentation, but our finances ruled that out immediately. A colored slide lecture was the alternative decided on since the teacher had a 35mm camera, and the pictures could be shot in school and out in the community at a minimum cost.

The plans of the student coordinating committee were reported to the pupils of the three classes who



3

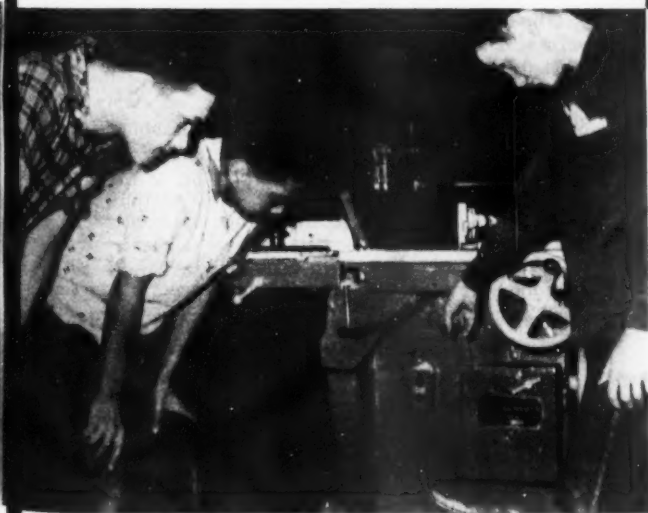
then suggested ways and means of illustrating these points. Their suggestions of good examples in the community were studied, and in some instances several examples for a single point were selected. The pupils, in these cases, wanted to see how some items looked when projected on the screen before making final decisions. For instance, in our community we have a number of good examples of church and synagogue architecture. The students were well aware of this and so selected several to be photographed, knowing that any one of them would make an adequate illustration. Displays were put up for photographing, arrangements were made for other pictures, the final script written, and then we waited for the slides to be developed.

The final process of selection was carried out by discussion and vote of the committee on the merits of each slide from a compositional standpoint. We also debated its direct illustrative value and relevance to the point under consideration.

As a result, the students and I found out that "art is kind of hard to pin down to just a sentence or two and to explain it we must consider several broad areas". First, there are the seven arts. One of these is music, whether it is a symphony, a folk song, or the latest in jazz. The dance, literature, the theatre, and drawing and painting (all the graphic arts) are four more of the seven arts. Sculpture, including the *(continued on page 43)*



5



4



Hand puppet is only paper, paste and paint—but its personality is child creator's . . .

MAGIC TOUCH

By **DOROTHY B. CALDER**

Supervisor of Art
Decatur, Ga., Public Schools



Over ball shape made of crushed newspaper, puppeteer applies strips that have been drawn through wheat paste. Three layers are recommended to cover head and neck. When dry, head is firm and solid, ready for painting.

Imagine a project that combines creativity, skill, fun and satisfaction, costs next to nothing, and appeals to both elementary and advanced students—and what do you have? Hand puppets.

Supplies per pupil number one section of newspaper, an empty coke bottle, a milk or ice cream carton for wheat paste, two rubber bands (or string) and one or two wet paper towels. Allow around 30 minutes for making the heads. Chaos will reign for a while—but it's only the storm before the calm of youngsters happily engaged in putting personalities into little paper people.

How-to-do directions are simple. Roll and crush a full sheet of newspaper around a cardboard cylinder or around three fingers of the left hand to form a ball shape.

(continued on page 49)



Crippled child in school room of Scottish Rite Hospital starts paint job. Those children able to work with their hands make puppets for the ones who cannot.

SHOP TALK

"AS I SEE MYSELF"

Recently we have received a number of inquiries asking how schools and museums can secure our exhibition of children's paintings, "As I See Myself." You will recall that this is the exhibit of children's work that *Arts and Activities* sponsored at the Galerie St. Etienne in New York last May. It was favorably reviewed by newspapers and magazines including *The New York Times*, *Newsweek* and *Look*. The Smithsonian Institution in Washington, D. C., was so impressed that it asked permission to circulate the show and it is now in their hands.

If you are interested in exhibiting these 100 paintings, we suggest that you write to Mrs. John A. Pope, Chief, Traveling Exhibition Service, Smithsonian Institution, National Collection of Fine Art, Washington 25, D. C.

SCREEN PRINTING

Remember when screen printing was a technique considered practical only for technical high schools? Now the process is so simplified that even kindergartners

can make their own prints. Here is a brand new idea in screen printing that is just about the perfect answer for silkscreen projects at the junior and senior high school levels. It is called the AQUA MAGIC Silkscreen kit. It is clean and it is easy



because the process involves only water-soluble ingredients. There's no mess and no fire hazard. The quite simple AQUA MAGIC Direct Photo Stencil Compound allows complete freedom of design and reproduces the most intricate patterns without the use of chemicals or special equipment. Shadings can graduate from dark to light. The sensitizing of the screen, exposure of the screen and art work and developing the stencil are carried out under restricted light conditions similar to but not as critical as in photography. The entire process is described in detail in the colorfully illustrated AQUA MAGIC manual. The AQUA MAGIC Kit, complete with 9x12 Printing Unit retails at \$14.95. We've tried it and know you will be pleased. The kit, manufactured by LEEDS SWEETE PRODUCTS, INC., 362 W. Erie St., Chicago 10, Ill., is available from most art materials distributors.

PENCIL DRAWING

THE AMERICAN LEAD PENCIL COMPANY has announced the publication of its 28th annual portfolio of lead pencil drawings that won national honors in the 1955 Venus-Scholastic Art Awards. To encourage and help students further their art education, 20 cash awards were distributed. This portfolio along with a Venus Drawing pencil sampler is available for 10 cents (the charge is made to cover costs of printing and handling). Write to Scholastic Educational Division of the American Lead Pencil Company, Dept. AA, Hoboken, New Jersey.



CHILD ART FROM FRANCE

Readers of *Arts and Activities* will doubtless remember articles written by Arno Stern about his *L'Academie du Jeudi* (the "Thursday Academy") for children in Paris, France. Unusually successful as a teacher of children, Mr. Stern has published a series of eight color reproductions of children's paintings, postcard size, which we know you will want to add to your collection of children's art work. The set may be purchased from ARTEXT PRINTS, INC., Dept. AA, Westport, Connecticut, for 80 cents, plus 10 cents for postage and packing. No extra postage if you order more than one set.

COLORCIRCLES

The natural color of aluminum is pleasing enough, but did you ever wish it were available in colors? Metal Goods Corporation, the original developer of aluminum for metal crafts, can now provide you with their new COLORCIRCLES in gold, orchid, chartreuse, sky blue and copper. Sizes vary from four to 15 inches in diameter. Colors won't rub off—they are made a part of the metal itself by a special patented process. Designs may be etched into the new COLORCIRCLES with the same materials that are used for etching ordinary aluminum. These include Metal Goods Corporation's non-acid etching compound, Safe-T-Etch, and Hi-Temp Craft Black Paint. Free additional information and directions are available by writing to Metal Goods Corporation, Dept. AA, 5239 Brown Avenue, St. Louis 15, Missouri.

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the item that interests you

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 Subject..... Grade..... School.....

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"ONE-STOP" SHOPPING

Free and Inexpensive Teaching Aids

Below are listed free and inexpensive booklets, catalogs, and samples offered in the advertising and Shop Talk columns of this issue. To obtain free materials, simply fill in the coupons on this page, one coupon for each item you desire. Starred (*) offers require a small payment and requests for these items must be sent direct to the advertiser. Send all coupons to:

READER SERVICE, ARTS & ACTIVITIES, 8150 NORTH CENTRAL PARK AVE., SKOKIE, ILL.

ART REPRODUCTIONS

Descriptive folders on UNESCO catalogues and "Education and Art". Dept. AA, Artex Prints, Inc., Westport, Conn. Adv. on page 43. No. 177.

AUDIO VISUAL

Prints and Catalog. Bailey Films, Inc., 6509 DeLongpre Ave., Hollywood 28, Calif. Adv. on page 49. No. 174.

CRAFT SUPPLIES

No. 16 Catalog. Saxcrafts, Dept. AA2, Div. of Sax Bros., Inc., 1111 N. 3rd St., Milwaukee, Wis. Adv. on page 49. No. 109.

Catalog. J. L. Hammet Co., 266 Main St., Cambridge, Mass. Adv. on page 43. No. 127.

HANDBOOK "Seramo Modeling Clay". Favor Ruhl & Co., Inc., 425 S. Wabash Ave., Chicago 5, Ill. Adv. on page 49. No. 136.

8 Page Folder. Frank Mittermeier, 3577 E. Tremont Ave., New York 65, N. Y. Adv. on page 46. No. 144.

ARTS & CRAFTS PROJECT BOOKLETS for TEACHERS. Plasticast Co., 6612 N. Clark St., Chicago 26, Ill. Adv. on page 46. No. 162.

Handicraft Supply and Project Catalog. American Handicrafts Co., Dept. DD, 302 Throckmorton St., Fort Worth, Tex. Adv. on page 43. No. 178.

Leaders

(continued from page 27)

Winslow has authored several books as well as numerous articles for professional periodicals. His *Art and Industrial Arts* was put out by the University of the State of New York in 1921, *Elementary Industrial Arts* appeared in 1922 (Macmillan), *Organization and Teaching of Art* (Warwick and York, Baltimore) followed in 1928, and he collaborated with Kirby and Klar on *Art Education in Principle and Practice* (Milton Bradley Company, 1933).

In Frederick M. Logan's *Growth of Art in American Schools*, Winslow's work is discussed:

"Winslow brought out the first edition of his *Integrated School Art Program* in 1939, and here the illustrations of child work, mostly from the Baltimore schools, the unusual

coordination with the museum program, the emphasis on the integral part art can have in the whole school program, proved the most popular and useful of the organizational guides in which creative approaches and objectives are stressed."

A second edition of this book followed in 1949. His *Art in Secondary Education* came out in 1941 and *Art in Elementary Education* in 1942. All three books were published by McGraw-Hill.

In all of his writings Winslow holds to the philosophy that "participation in creative activities is the beginning of art; although expression is essential to the well-being and happiness of individuals, art is also a social phenomenon. Experiences shared by all," he maintains, "promote the urge to create cooperatively and the instruction offered in schools must be adapted to the varying needs of all. Changes that the student makes in materials are destined to become

ENAMELING

Enamel-On-Copper Idea Book. The Copper Shop, 1812 E. 13th St., Dept. JA-77, Cleveland 14, Ohio. Adv. on page 50. No. 153.

FELT TIP MARKER

"Art Magic" Drawing and Lettering Course with the Marsh "77" Felt Point Pen. Marsh Co., 98 Marsh Bldg., Belleville, Ill. Adv. on page 45. No. 122.

KILNS

Descriptive literature. J. A. Buell Kilns, Box 302, Royal Oak, Mich. Adv. on page 43. No. 125.

LEATHERCRAFT

Beautiful BIG Illustrated LEATHERCRAFT CATALOG. J. C. Larson Co., 820 S. Tripp Ave., Dept. 5502, Chicago 24, Ill. Adv. on page 49. No. 176.

METALS

Additional information and directions. Metal Goods Corp., Dept. AA, 5239 Brown Ave., St. Louis 15, Mo. See Shop Talk. No. 172.

Big Illustrated Do-It-Yourself METALCRAFT CATALOG. J. C. Larson Co., 820 S. Tripp Ave., Dept. 5502, Chicago 24, Ill. Adv. on page 49. No. 175.

MUSIC

Song Flute Information folder. Band Instrument Div., C. G. Conn Ltd., Dept. 227, Elkhart, Ind. Adv. on page 46. No. 173.

PAINTS AND CRAYONS

Booklet of new experiences with Nu Media. Dept. JA, Nu Media, Faribault, Minn. Adv. on page 48. No. 133.

"How-To" information on all products. Dept. JA-39, The American Crayon Co., Sandusky, Ohio. Adv. on back cover. No. 179.

One regular size Brilliant. Sample and instruction folder JA-30. Weber Costello Co., Chicago Heights, Ill. Adv. on page 49. No. 180.

Sample set of 6 Nu-Temperas. Shiva artists colors, 433 W. Goethe St., Chicago 10, Ill. Adv. on page 4. No. 181.

Craftint-Derayco and Craftint-Devoe Color Folders. The Craftint Mfg. Co., 1615 Colamer Ave., Cleveland 10, Ohio. Adv. on page 47. No. 166.

SILK SCREEN SUPPLIES

Catalog. KS Supply Co., 4514 W. Burleigh St., Milwaukee 10, Wis. Adv. on page 49. No. 168.

changes in himself, the activity involved bringing about desirable emotional satisfactions and feelings of successful accomplishment." He believes that "discussion and constructive criticism will combine to improve the student's taste and skill, while his education will provide opportunities for visual exploration in painting, sculpture and architecture, and commercial, industrial and all other arts."

L. C. Leatherbury in his doctor's dissertation (Teachers College, Columbia University, 1955) titled *Art Education in the Public Schools of Baltimore, Maryland* says:

"In implementing this philosophy, some of the accomplishments of the Baltimore Art Division attained over the last 30-year period include the continuous implementation of curricular materials and methodology, the introduction and development of special art major curricula for talented students in the secondary

schools, the development of programs of in-service professional training for teachers, the coordination of school and community art education interests, and the recognition of art as an integral part of the total education program. During the last decade or more, instruction has been marked by increased emphasis upon the relationship of creative experiences to the student's growth and development, with emphasis upon individual expression."

More than 30 years ago Leon Winslow wrote: "From the beginning to the end of the school course, the art period should be one of continuous self-expression and of consistent self-realization, of aspiration and of dreams, of experiment with a diversity of materials and of experience with beautiful things, of recreation and of productive work done in the spirit of play, of freedom of thought and of opinion, of mental and spiritual growth."

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BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

WHAT CHILDREN SCRIBBLE AND WHY by Rhoda Kellogg, Golden Gate Nursery Schools, 570 Union Street, San Francisco, Calif., 1955, \$4.50.

FINGER PAINTING IN THE NURSERY SCHOOL by Rhoda Kellogg, Golden Gate Nursery Schools, 570 Union Street, San Francisco, Calif., 1955, \$3.50.

Gradually but surely every phase of man's creative behavior from the cradle to the grave is being investigated. The 20th Century may well be labeled as the century in which the nature of man's creativity was thoroughly examined. Several of the investigations of creative expression have been valid and significant but we tend to be skeptical about an author who attributes some psychic inner purpose to child art, or who attempts to categorize or analyze it.

It is interesting and pertinent that Rhoda Kellogg in *What Children Scribble and Why* frequently cautions the reader that the purpose of her book is to help them understand the drawings of pre-school children and to see their art work in relation to their development. The author does not intend her groupings of children's drawings to help teachers and parents to know about the child's psyche or his intelligence. Her purpose is simply to help us understand the developmental levels of two-, three-, four- and five-year-olds.

Mrs. Kellogg has collected over 100,000 drawings and paintings from 300 children enrolled in the Golden Gate Nurseries over a period of several years. She has noted those scribbles that recur most frequently and their sequence but at no point does she attribute psychological meanings. Mrs. Kellogg shows that some scribbles are related to bodily movements and others to the nature of the materials.

The author believes that one cannot detect differences in intelligence but one can recognize differences in chronological age or in the extent of the individual's past creative experiences. Differences in normal or abnormal children, she observes, are not as great as they have been said to be.

Teachers of children in the primary grades or in nursery schools will find *What Children Scribble and Why* worth examining. The author might have left out the "why" for she does not attempt to give the "why" specifically. The explanation of "what" small children scribble is interesting in itself.

In *Finger Painting in the Nursery School* Mrs. Kellogg presents the ways in which nursery school children

work with finger painting. She discusses the nature of the medium, the importance of a creative atmosphere, the role of teacher or parent and some of the many ways in which children approach their work. It is not cut and dried, how-to-do-it material. Mrs. Kellogg includes numerous photographs of finger painting (and one original painting inserted in each copy of the book!) that reflect small children's developmental level. This reviewer wonders, despite Mrs. Kellogg's caution to the contrary, if some readers will not utilize these illustrations to determine whether a child is "intelligent", "advanced for his age", "talented", etc.

The two books are provocative and edifying and they treat children's art in a new and objective way. However, the cataloguing and description of the various developmental scribbles is only a small part of the vast amount of information needed. Mrs. Kellogg apologetically acknowledges this and suggests that we continue to observe children's art for what it reveals about their growth.

• • •

TEACHING OF ART IN PRIMARY AND SECONDARY SCHOOLS, edited by Madeleine Veluz-Pagano, published by International Bureau of Education, Geneva, Switzerland, 1955, \$2.00. (Available from Columbia University Press, New York 27, N. Y.)

Early in 1955 the Research Division of the International Bureau of Education in Geneva began a comparative study of art education in 65 countries, using as a basis a questionnaire addressed to the government education agencies in these countries. The questionnaire asked for information on the following points: the place of art in the curriculum, aims assigned to art teaching, syllabae, teaching methods and materials, and teachers.

Obviously it was difficult for the researchers to delimit the range of interpretations from so many varied countries. Semantically this created a problem. Hence, the most generally accepted definition "arts aiming to reproduce forms" was adapted. Both secondary and elementary phases of art education were included in the survey.

Art education in the United States has not influenced a large number of countries. *Teaching of Art* reveals that the majority of national programs emphasizing art are subject-matter centered. Art is generally referred to as "arts and crafts" or "drawing and hand-crafts". It was surprising to find that art is compulsory

in 37 countries. The average elementary school provides approximately two to three hours per week for art.

Teaching of Art was prepared especially for the XVIII International Conference on Public Education in Geneva in the summer of 1955. The conference included in its agenda a discussion on the teaching of art. The proceedings of this conference will be published in the next few months. (Mrs. Gratia Groves was a delegate from the U. S. Department of State and the National Art Education Association.)

Teaching of Art contains much significant material. Although greater emphasis is placed on practices of teaching art in the various countries, the relation of the philosophies of art education to values and national philosophies is interesting. For those participating in the International Art Exchange this book explains the way art is taught in other countries. As a comparative study, however, *Teaching of Art* could have been more effective had it been better documented and the study carried out over a longer period of time.

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PICTURE MAKING BY TEEN-AGERS, produced by C. M. Gaitskell for International Film Bureau, Inc., 47 E. Jackson Blvd., Chicago 4, Illinois, 1955. Color, sound, 11 minutes. Rental \$5.00, sale \$110.00.

ADOLESCENT PICTURE MAKING, produced by C. M. Gaitskell for International Film Bureau Inc., 57 E. Jackson Blvd., Chicago 4, Illinois, 1955. Color, sound, 11 minutes. Rental \$5.00, sale \$110.00.

MURAL MAKING, 6 minutes, color, sound. Rental \$3.00, sale \$55.00.

C. M. Gaitskell, the Director of Art for the Province of Ontario, Canada, has completed three more films in his series showing the developmental stages of art in the school. Like the others before them, these are films which are most useful for teachers and students in teacher-training institutions. *Picture Making* portrays those ages when self-consciousness and quest for self-satisfaction are most evident. *Mural Making* shows third grade students painting a mural on "Things to Buy". Group activity and the responsibility of each child to the group is well illustrated. This film could be shown to third or fourth graders. The students in these films work naturally enough under the circumstances (of being filmed) but there are times when one notices an approach that seems formal. The over-all implication is that these art activities are effortless and rewarding both to student and teacher. A greater emphasis on self-directiveness in group and individual planning might help prospective teachers who view this film.

What Is Art?

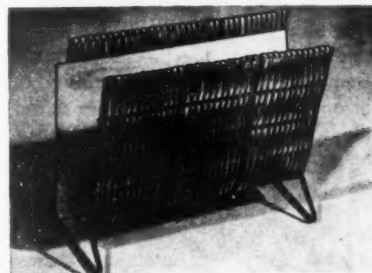
(continued from page 37)

relatively new mobile is another, and last, architecture and product designing including all buildings and the interior decoration of them—fabrics, dishes, appliances, furniture, etc.

We learned that the big thing we work for in all of our units is design. Common to all the arts, design is the process of experimenting with and the selection and arrangement of the elements of design. We also learned that nature is one of our best sources for ideas and examples of design elements. (continued on next page)

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Another thing we discovered is how much of our life is concerned with art and how often we come in contact with it. Take the houses we live in. Inside we find furniture, rugs, silver, appliances and draperies that someone has selected or arranged. The clothes we select and wear, the items we put together in certain combinations indicate our ability to arrange ourselves. The car we drive, the schools and churches we attend have all been designed. In business and industry we see that color is used to create definite effects on people—for safety, for beauty, and to attract interest and focus attention. Parks, boulevards and even whole cities are designed. Billboards, magazine advertisements and TV commercials are designed by means of experimentation, selection and arrangement of design elements. In fact, what is there in life that is not concerned with art values and design qualities?

The showings of the project to students and parents alike were highly successful. These presentations opened a great many eyes to a broadened concept of art and to the idea that

"art knowledge through the process of experimentation, selection and arrangement rather than as a special skill" is the basis for a sound art program.

Cookie Jar—

(continued from page 15)

The children will need oatmeal boxes and newspapers from home, wallpaper paste, paint and shellac. To mix wallpaper paste, they start with a large pan or No. 10 can half full of water, then sprinkle powdered paste on top of the water with one hand while beating the paste with the other. It doesn't take much paste powder to thicken the mixture to the proper "lemon pie" consistency. An egg beater vigorously applied will get rid of the lumps.

Either powder paints or poster paints may be used for decorating the finished forms. Instead of using the colors just as they come from the box, students will find that a touch of black or white mixed in makes

them less garish. Baby food cans or the bottoms of waxed milk cartons are handy for mixing the colors. A half-teaspoon of library paste mixed into each container of paint acts as sizing and also keeps the paint from decomposing.

With their materials assembled and their crayon plans in front of them the students fashion their animals out of wads of newspaper held together with strips of newspaper and wallpaper paste. Each child should have his own small can of paste through which to draw the newspaper strips. He places these over the lumps of paper with which he has formed protuberant eyes, eyebrows, fanciful noses, legs and arms. All parts must be compact. To be practical the animal must hug closely the simple, basic cylinder form. Preserving the original beauty of the form keeps the cookie jar strong, compact and simple.

When the students are satisfied with their animal forms, three or four layers of newspaper strips over and around the whole figure make the structure strong. If the last layer of

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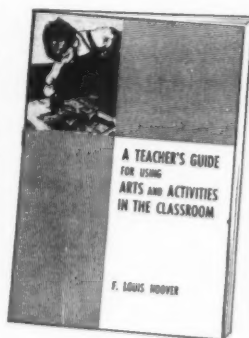
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paper is plain newspaper or paper toweling, the surface is easier to paint. A bit of paste smoothed over the whole outside surface neatly sticks down all the rough edges.

Now comes the painting! All little details are painted on—eyelashes, neckties, toes, mouths—and these act as accents in the general decoration of the jar. The children may study the color scheme in their kitchens so that they paint their cookie jars to harmonize with the decor at home. Finally, a couple of coats of shellac are a means of waterproofing the jar and making it easy to keep clean.

When the cookie jar is finished, the students have absorbed a lot of knowledge from the simple cylinder form. They will find many other ways to use it in their constructions, thus demonstrating the awareness that came with the cookie jar. •

Photography

(continued from page 19)

Light sources for photographic purposes fall into two classifications, although we sometimes use one type to supplement the other. Nature provides existing or available light—sunlight, moonlight and fire—and man provides artificial light—improved light manipulated by the photographer.

The quality of natural sunlight changes constantly from dawn to dusk so that cast shadows, reflections and highlighting alter from moment to moment. Harsh light emphasizes unimportant details. Diffused light often hides ugly characteristics and creates an interesting interpretation of the subject. Outdoor shooting assignments may include frontal or flat lighting, although this is the least interesting photographic viewpoint. Cross-lighting—light shining on subject from left or right—points up modeling and texture. Lighting the subject at a three-quarter angle from the camera gives edge or rim lighting—often dramatically—and light behind the subject, known as back-lighting, creates a silhouette, another dramatic technique.

A photographer should strive to record the moment in which his subject is enhanced by the most desirable lighting. Beginners in photo classes soon discover that the most beautiful pictures are not always

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taken on a sunny day. Often the dreary mood of a cloudy morning or the presence of fog, shrouding commonplace surroundings, adds a subtle, mysterious quality that bright sunlight fails to impart. The one common misconception that must be dispelled is the timeworn idea that "the sun has to come over the photographer's shoulder". This accounts for flat lighting and causes black holes for eyes and grotesque shadows under the nose of the person who is posing.

This is the propitious time to demonstrate the use of reflectors and fill-in flash. With all types of photo outdoor lighting a reflector, such as a white cardboard, tinfoil, a newspaper or a light-colored jacket may be used to fill in shadow areas. Contrary to popular belief, flash is useful in bright sunlight as well as in the dark to throw light into dense shadows. Flash is used for fill-in particularly by newspaper photographers who have to shoot their subjects where they find them. It may be used in daylight shooting to add brilliance to a nearby subject on an overcast day. However, flash is practically useless when shooting in fog or smoke, as it does not penetrate either one.

A useful technique for a beginner is to learn to measure the strength of outdoor light by observing the shadow cast by the finger and palm of his one hand upon the palm of his other hand. He should check this shadow frequently during the hours he is shooting.

The least expensive and most important exposure guide is the leaflet included with film (usually thrown away by the amateur). The second type is the series of Kodaguides costing about 20 cents each. More advanced is the extinction type of light meter. The advanced amateur soon wishes to own the most accurate guide—a photo-electric cell light meter. There are many types on the market and they range in price from \$10 to \$40. A few expensive cameras have built-in light meters.

Meters have to be handled more carefully than a fine watch. Each succeeding type of light-measuring device should be introduced to students when they are ready for it, as this readiness has much to do with making amateurs feel secure as they pro-



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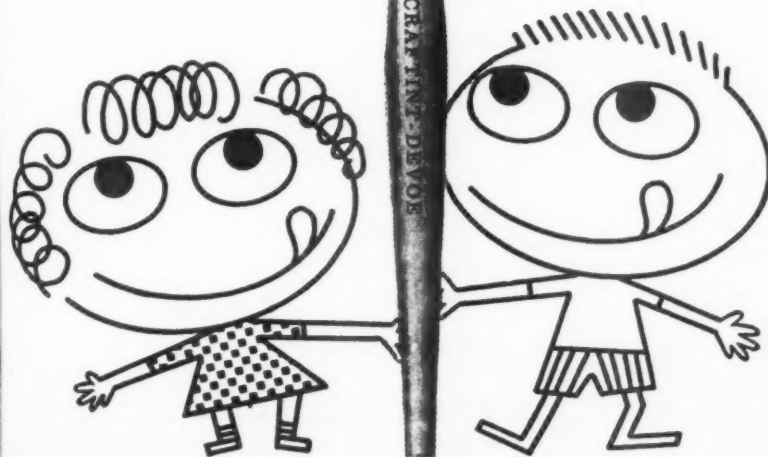
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gress from one experience to another.

Experiments in taking photographs by moonlight, by campfire, or by street lamps using time exposure techniques intrigue students who have imagination and ingenuity. It also increases their knowledge of photo lighting problems and how to solve them. The easiest and most pleasing of these is the silhouette of people against the light source. The time exposure required may vary from five seconds to 15 minutes depending on the amount of light, the type of film used and the versatility of the camera lens. The fixed-focus type camera will require the longest period of exposure. Every camera must be placed upon a support when taking time exposures.

Portraits made with existing light streaming in the window make charming likenesses. Short time exposures may be necessary depending upon the size of the window, the color of the walls and the color of the subject's clothes. Reflectors may be used or fill-in flash on the shadow side for a flattering effect.

Each photo classroom will foster cer-

tain lighting practices. It is ideal to have a classroom with plenty of windows so as to be able to teach daylight portrait shooting at the window with reflectors or flash for fill-in lighting if desired. But in some classrooms there are no windows, not even skylights. Then indoor shooting experiences using available sunlight have to be carried on by students using their own initiative in other classrooms, in study halls or at home. During class periods, time exposure techniques are eagerly practiced and prove very useful on many occasions. The instructor must be able to adapt all photo lessons to her own particular situation.

The early portrait photographers had to take time exposures of their subjects because their photographic emulsions were so slow. This was before the invention of flash powder, the forerunner of the modern flash bulb. Models had to stand or sit quietly for several minutes when posing indoors. Students today should be given an opportunity to see copies of such early prints to appreciate how successful photography can be even under such handicaps.

For voluntary home experiments students may try portraits by candle-light, matchlight and in the mirror. They will respond enthusiastically and with delightful results.

Flash photography, indoors or out, is an advanced technique but one to be introduced quite early, as 90 percent of all cameras manufactured today are equipped with flash. Instructions for lens openings and for distance of light from the subject must be followed closely. Such information is found on film guides and on flash bulb cartons, but unfortunately most untrained amateurs ignore them. There can easily be too much light if the flash is too close to the subject; then the film is all "burned up". But the most common error is underexposure, because the beginner is not aware that the flash won't carry more than 15 feet under average circumstances with a fixed-focus camera.

Cameras not equipped with synchronized flash can use the open flash technique if the camera has "B" or "T" adjustments. An inexpensive separate flash gun and two penlight batteries permit the photographer to open the shutter, flash, and close the



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shutter in rapid succession. Camera movement must be prevented by the use of a support or tripod. This technique may be used only with subjects that you presume will not move.

At home students may wish to try another photoflash technique. A No. 50 or a No. 3 photoflash bulb good for one flash only can be used in the socket of an ordinary lamp. Place this bulb in a lamp with a shade while the plug is pulled out or the lamp switch is turned off. With the camera set for time exposure, a prearranged signal is given when the photographer opens his shutter, his assistant turns on the light switch igniting the photoflash lamp bulb and the camera shutter is closed.

Other flash techniques include the average synchronized flash gun attached to the camera, resulting in flat lighting. Flash guns are better if they are on an extension cord and can be moved to right or left, high or low, to give the desired modeling.

Fresh batteries are the key to good photoflash pictures. Weak batteries give insufficient light and consequently poor pictures. Batteries should be replaced every six months even though you think they are still in good condition. Reflectors on flash

guns should be kept free of scratches and dents.

Electronic flash strobe light and slave units are the newest development for flash photography. Though they are expensive, they are more economical to operate over a long period of time if one takes many flash pictures. The light is given off so fast that it is not unpleasant for the model, and it is a softer, cooler light than photoflood lamps provide.

For developing and printing work in the darkroom, a light source is again an essential prerequisite. While the room must be absolutely light-proof, safelights, contact printing and projection lights are required for specific purposes, of a specified quality, in a specified quantity, for a specified duration. Incompetence or carelessness in these procedures will ruin previous hours of picture taking.

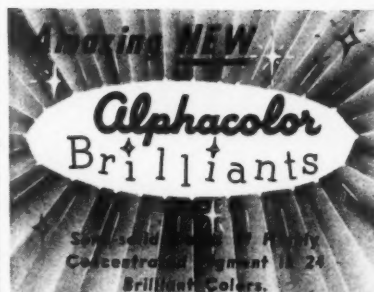
If the instructor photographs various stages during the teaching of the photography course, he will have an invaluable teaching aid for use in future semesters.

Discussion before and after each shooting session is a must. Evaluation of the negatives and prints produced in the darkroom is just as important. These discussions are the only means the students have for appraising their own techniques and for improving the quality of their lighting and finished photographs. •

Magic Touch

(continued from page 38)

Snap on a rubber band and put the "head" on the bottle. Press a quarter sheet of newspaper smoothly over the head and snap on the other rubber band close around the collar. If protruding features are needed crush and twist the necessary shapes for ears, mouths, noses, etc., and bandage them on to this form with strips of newspaper that have been pulled through creamy white paste. With additional strips of paper (they rip straighter from the top down rather than from the sides in) cover the head and neck with three layers. Fit the pieces to form smoother layers. Adding a fourth layer of toweling (in small interlocking pieces) is optional, but makes for a firmer head and better base for painting. Allow



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NEWS...NEXT MONTH...
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the structure to dry thoroughly before painting. Steel wool, feathers, bits of yarn, velvet or dyed cotton may be glued on for hair. Costumes consist of simple shirts that are firmly sewed to the neck (now trimmed down to about an inch in length). Cardboard or mittened hands may be fastened into the ends of the sleeves.

Making hand puppets provides emotional release for many types of children. Since puppets are by nature grotesque and funny, the child who is slow or "all thumbs" and incapable of making anything "pretty" will have a field day with newsprint and paint. It is interesting to watch children with recognized emotional disturbances put themselves into these new, funny selves and let go of fear or lack of confidence. They borrow feelings of courage, belonging or attainment.

For the average child puppetry adds one more pattern of skills to his knowledge and know-how, one more packet of problems (arising from materials used) to solve and one more idea to stimulate other ideas. For those whose imagination and coordination out-match the others, this project invites and allows that "something extra to do".

A puppet play, no matter how simple, can be a means of vitalizing many other school projects. Imaginations can have a go at everything from short-shorts about science or geography to fantastic tales of outer space. Words like gravity, velocity, suspension, latitude, longitude and others get into the spelling lesson now—sugar-coated. Diction is a new word to put into actual use. Simple announcements of coming events or introductions will draw out the once-timid Thespians. Youngsters who couldn't be paid to sing before their classmates, much less strangers, will surprise themselves and you with the help of their fearless puppets.

Group activity involving planning, leadership, and cooperation is no small part of a puppet play. There's a stage to be improvised out of a large inverted (and adequately supported) cardboard carton. Be sure that it will hold at least two manipulators at one time. Both inside and outside stage decorations provide an opportunity for fantastic designs. One art period might be used to do some simple block printing for stage curtains and

the drop curtains that hide the manipulators' feet.

Puppetry makes few demands but stimulates many inner urges. It is as old as the hills, but a new adventure to every creator. Satisfaction can be measured by the child's enjoyment, his confidence in himself because of new skills, and the ends for which he uses his creatures of paper, paste, and paint.

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